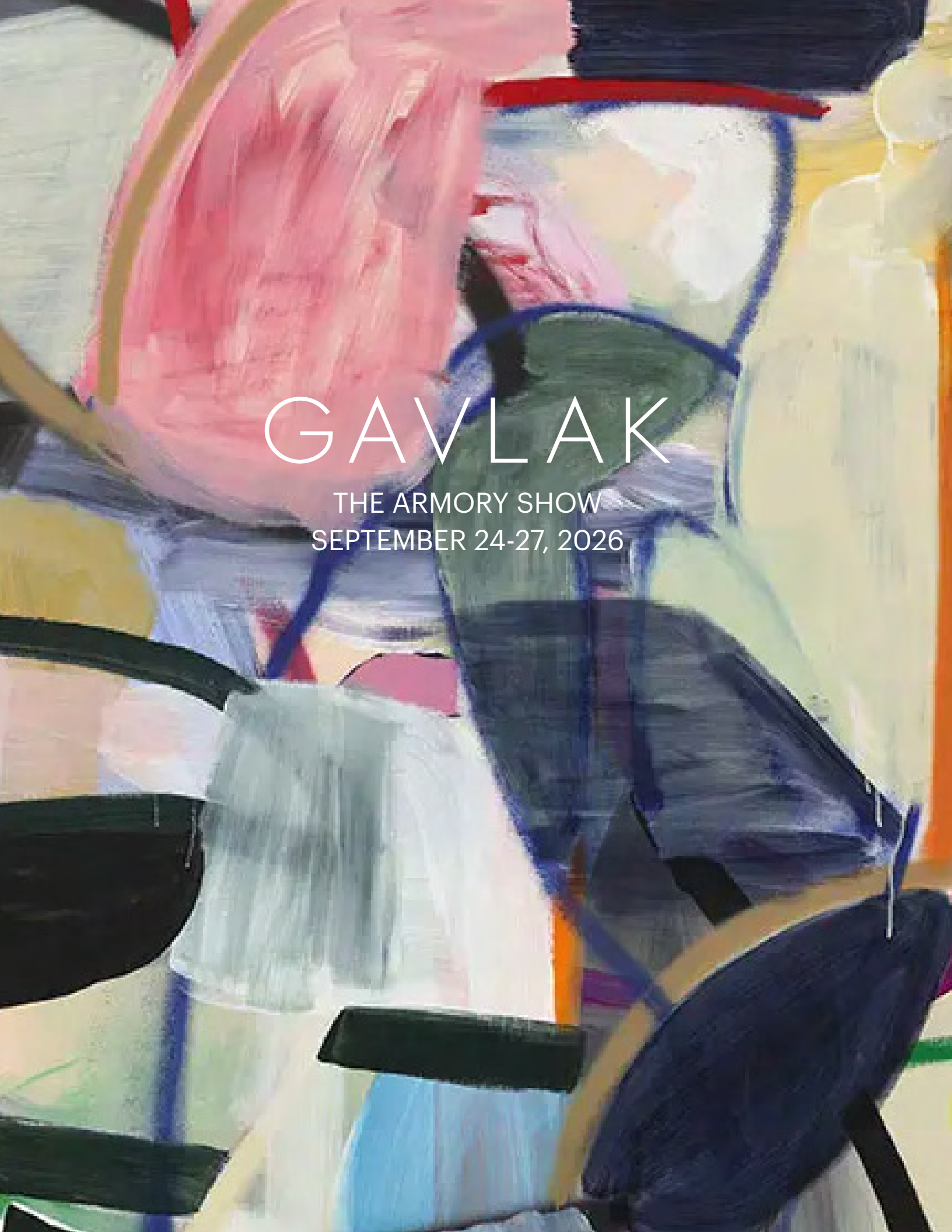


An abstract painting featuring a vibrant palette of colors including pink, red, blue, green, yellow, and black. The composition is dominated by large, expressive brushstrokes and bold, curved lines. A prominent pink shape occupies the upper left, while a dark blue shape is in the upper right. A large, light blue shape is in the lower left, and a dark blue shape is in the lower right. The background is a mix of yellow, white, and light blue. The overall style is gestural and dynamic.

GAVLAK

THE ARMORY SHOW
SEPTEMBER 24-27, 2026

GAVLAK

The Armory Show

Booth #224

September 24–27, 2026

Javits Center, New York

GAVLAK returns to The Armory Show with a group presentation featuring new and recent works by **Lita Albuquerque, Jose Alvarez (D.O.P.A.), Lisa Anne Auerbach, Alice Aycock, Lynda Benglis, Andrew Brischler, Jessica Cannon, Renée Condo, Nir Hod, Deborah Kass, Field Kallop, Kris Knight, Nancy Lorenz, Vera Lutter, Marilyn Minter, Maynard Monrow, Lauren Shapiro, Alexis Teplin, Liliane Tomasko, and Rob Wynne**, among others. Spanning painting, photography, sculpture, and installation, the presentation examines how artists transform material, process, and perception into distinct explorations of identity, spirituality, and the physical world. The presentation also marks the gallery's first presentation of works by Alice Aycock, Lauren Shapiro, and Liliane Tomasko.

Highlights of the presentation include new works by **Liliane Tomasko**, whose gestural abstractions use form, color, and line to chart the elusive terrain between inner states and spatial experience. Parallel to the fair, Tomasko's work will be the subject of two major solo exhibitions in Europe: *Liliane Tomasko: Bridge*, a retrospective at the Ludwig Museum in Koblenz, Germany, and *Liliane Tomasko: Les songes de la trame*, at Couvent de La Tourette, Fondation Le Corbusier, as part of the 18th Lyon Biennale of Contemporary Art.

Also on view is an intimately scaled sculpture by **Alice Aycock**, whose decades-long practice has expanded the language of contemporary sculpture through dynamic forms shaped by architecture, engineering, and movement. The work enters into dialogue with Aycock's *Twister Again (Dior)*, a monumental staircase installation recently unveiled as a permanent commission at Dior Osaka Shinsaibashi. Looking ahead, Art Omi in Chatham, New York, will unveil the Alice Aycock Pavilion in 2027. Designed by Aycock in collaboration with architect Philip Castillo of Jahn, the pavilion will present rotating museum-scale exhibitions while providing a permanent home for archival materials, as well as reconstructed and restored works spanning her career.

Field Kallop and **Nancy Lorenz** explore the sublime through abstraction, looking respectively to the cosmic and the material. In the new works, Kallop draws upon geometry and celestial phenomena to give visual form to the relationship between the human and the cosmic. Her translucent layers of pigment position painting as a contemplative, immersive field, extending the legacy of Color Field abstraction. In contrast, Lorenz's explorations of lacquer, precious metals, and natural materials transform the surface into a luminous, tactile field, locating transcendence within the physical properties of the work itself. In her *Elements* series, Lorenz brings techniques rooted in traditional Japanese craftsmanship—encountered during her years living and working in Tokyo—into dialogue with the language of contemporary abstraction.

Other highlights in the booth include works by **Lisa Anne Auerbach**, whose video series, *Unraveling Parade*, will be presented as part of West Hollywood Moving Image Media Art Program (MIMA) in Los Angeles from October 1, 2026 through January 31, 2027; a new site-specific work by **Maynard Monrow**, whose work is also featured in the Brooklyn Museum exhibition *Common Sense*; **Rob Wynne**, whose work is currently on view in the museum's *Iris van Herpen: Sculpting the Senses*; **Marilyn Minter**, recently named International Artist Honoree by Anderson Ranch Arts Center in Aspen in conjunction with *Pretty Dirty* (2025), a new documentary tracing her life and career; and **Jose Alvarez (D.O.P.A.)**, whose *String Theory IV* (2025) was recently acquired by the Taubman Museum of Art.



Lita Albuquerque
Coronation, 2026
Pigment on panel, 24k gold leaf on resin
60 x 60 in
152.4 x 152.4 cm
(LAL0013)
\$90,000



Jose Alvarez (D.O.P.A.)
String Theory V, 2025
Acrylic, ink, feathers, glass, quills, and collage on mica on wood panel
72 x 36 in (182.9 x 91.4 cm)
Framed: 73 x 37 1/4 x 4 in
(JA3646)

\$60,000





Lisa Anne Auerbach
Free, 2022
Wool, plated steel
38 x 58 in
96.5 x 147.3 cm
(LA3663)

\$30,000



Alice Aycock
Small Twist, 2013-6
Aluminum powder coated white
39" h x 33" w x 39" d (20" x 20" aluminum base)
(AYC0001)

\$120,000



Alice Aycock
Twister Again (Dior), 2026
Dior Osaka, Shinsaibashi Store, Japan

Courtesy Galerie Thomas Schulte, Berlin
Dior/Peter Marino/Photography by Jonathan Taylor
Architect: Sou Fujimoto
Interior: Peter Marino



Lynda Benglis

Palmetto #7, 1989

Signed, titled and dated '#7 L Benglis '89' (lower left)

Watercolour and monotype on paper

29 7/8 x 22 in

75.8 x 56 cm

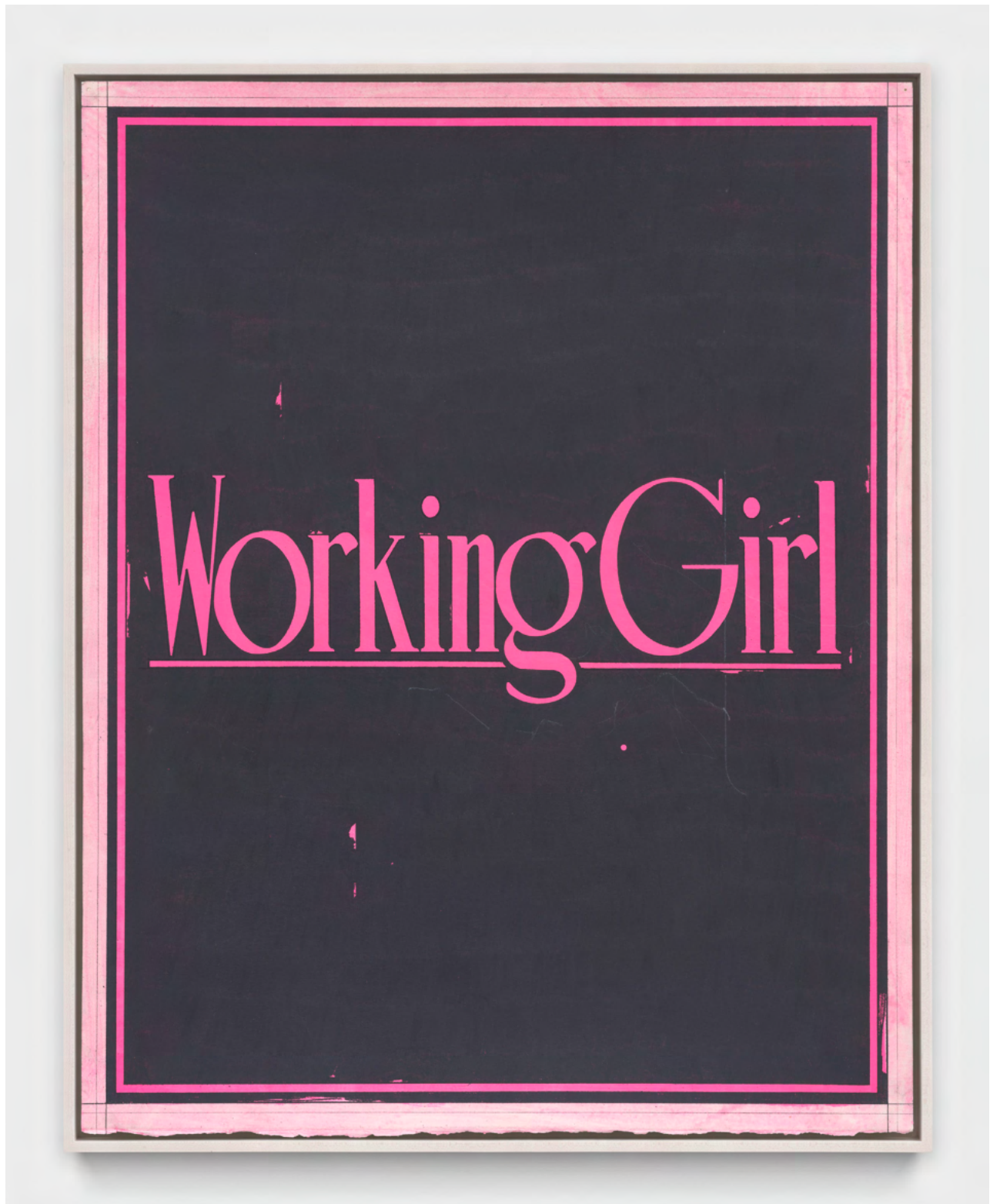
(LB2828)

\$28,000



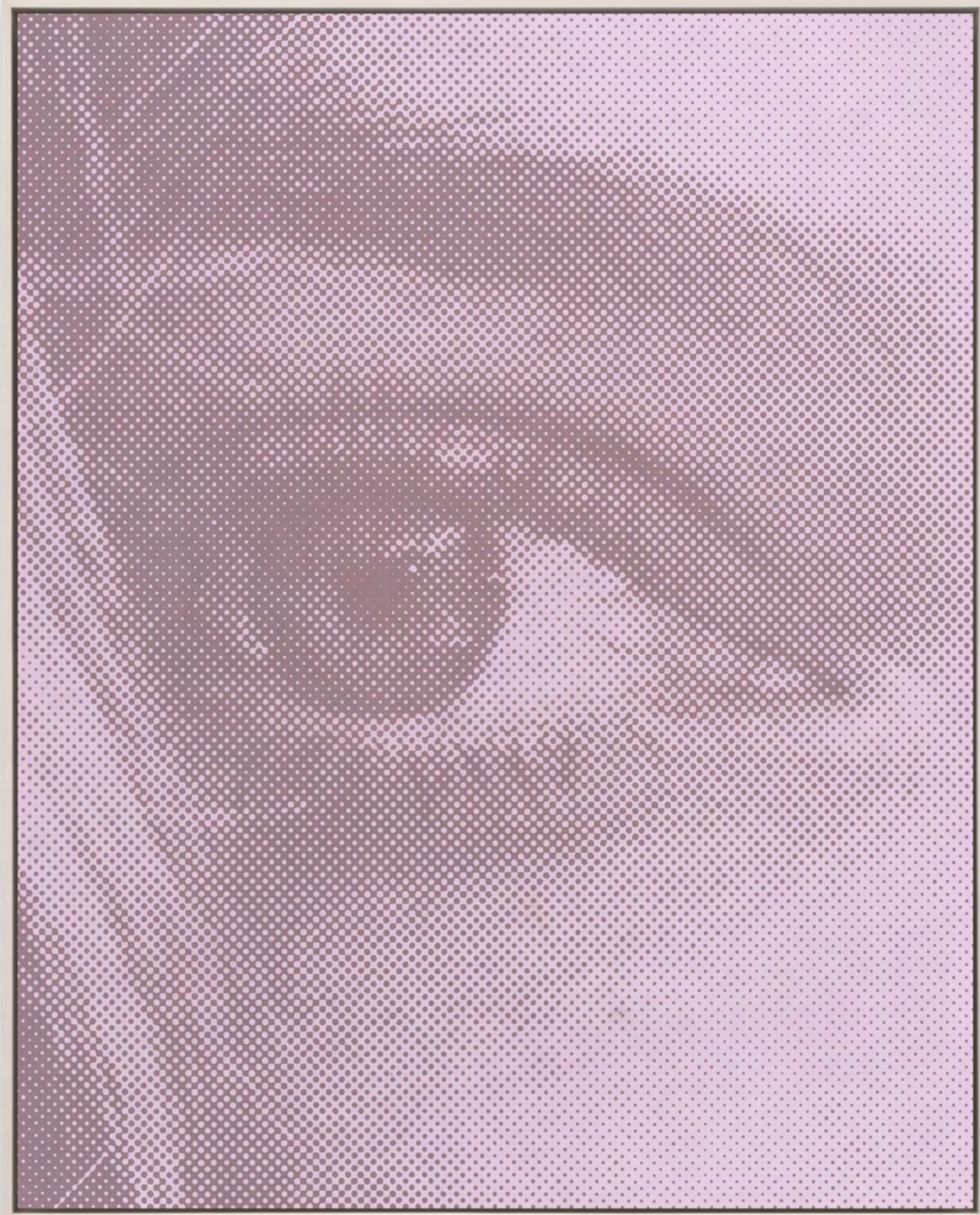
April Bey
They Said Our Dreams Would Carry Us and If They Don't Fly, We Will Run, 2022
Canvas, sherpa and woven textile hand sewn into resin, glitter
48 x 36 in
121.9 x 91.4 cm
(APB0105)

\$30,000



Andrew Brischler
Working Girl, 2026
Gouache, colored pencil and graphite on watercolor paper mounted to panel
26 x 20 1/2 in
66 x 52.1 cm
(AB4196)

\$10,000



Andrew Brischler
Self Portrait (Babylon), 2026
Gouache, colored pencil, and graphite on paper mounted to panel
35 x 28 in
88.9 x 71.1 cm
(AB4198)
\$20,000



Jessica Cannon
Sunrise Drift, 2026
Acrylic and iridescent pigments on canvas
48 x 65 in
121.9 x 165.1 cm
(JCA0047)

\$20,000



Jessica Cannon
Evening Drift, 2026
Acrylic and iridescent pigments on linen
48 x 65 in
121.9 x 165.1 cm
(JCA0048)

\$20,000



Renée Condo
Elitg, Flower C, 2025
Wood beads, acrylic paint, resin, wood panel
40 x 30 in
101.6 x 76.2 cm
(RC0023)
\$8,000



Kim Dacres
Poppa, 2017
 Auto tires, screws, wood, black spray enamel
 25 x 12 x 14 in
 63.5 x 30.5 x 35.6 cm
 (KD0010)
 \$25,000



Braxton Garneau
Colombina, 2022
Asphalt and acrylic on raw canvas with raffia
8 x 8 in
20.3 x 20.3 cm
(BG0001)

\$4,500



Braxton Garneau
Mask 1, 2023
Asphalt and acrylic on raw canvas with raffia
10 x 8 in
25.4 x 20.3 cm
(BG0010)
\$4,500



Braxton Garneau
Mask 2, 2023
Asphalt and acrylic on raw canvas with raffia
10 x 8 in
25.4 x 20.3 cm
(BG0011)
\$4,500



Vanessa German
Prostar, 2019
Mixed media on tennis racket
62 x 9 x 2.5 in
157.5 x 22.9 x 6.4 cm
(VG0014)

\$25,000





Nir Hod
100 Years is Not Enough, 2025
Oil paint under and on top of chromed linen
15 x 20 in
38.1 x 50.8 cm
(NH2183)

\$20,000



Field Kallop
Petal Flame, 2026
Acrylic, gold leaf and silver leaf on canvas
36 x 36 in
91.4 x 91.4 cm
(FKP0026)

\$15,000



Deborah Kass

OY/YO (Yellow), 2018

Engraved with artist signature, edition number, and year on the "Y", lower outside

Solid aluminum with yellow powder coat buffed to a high gloss and mounted on a polished aluminum base

7.5 x 14 x 3.5 in (19.1 x 35.6 x 8.9 cm)

Edition 45 of 50

(DK0003)

\$18,000



Kris Knight
Big Ears/Swan Dive, 2026
Oil on canvas
14 x 11 in
35.6 x 27.9 cm
(KKN0019)

\$6,000



Nancy Lorenz
Lines of Light, 2024
Red gold leaf, moon gold leaf, jute, gesso, clay, on wood stretcher
25 x 18 in
63.5 x 45.7 cm
(NLZ0187)
\$20,000



Nancy Lorenz
Silver Pour Box, 2024
Silver leaf, gesso, pigment, on paulownia box
6 1/4 x 7 x 7 in
15.9 x 17.8 x 17.8 cm
(NLZ0246)

\$9,500



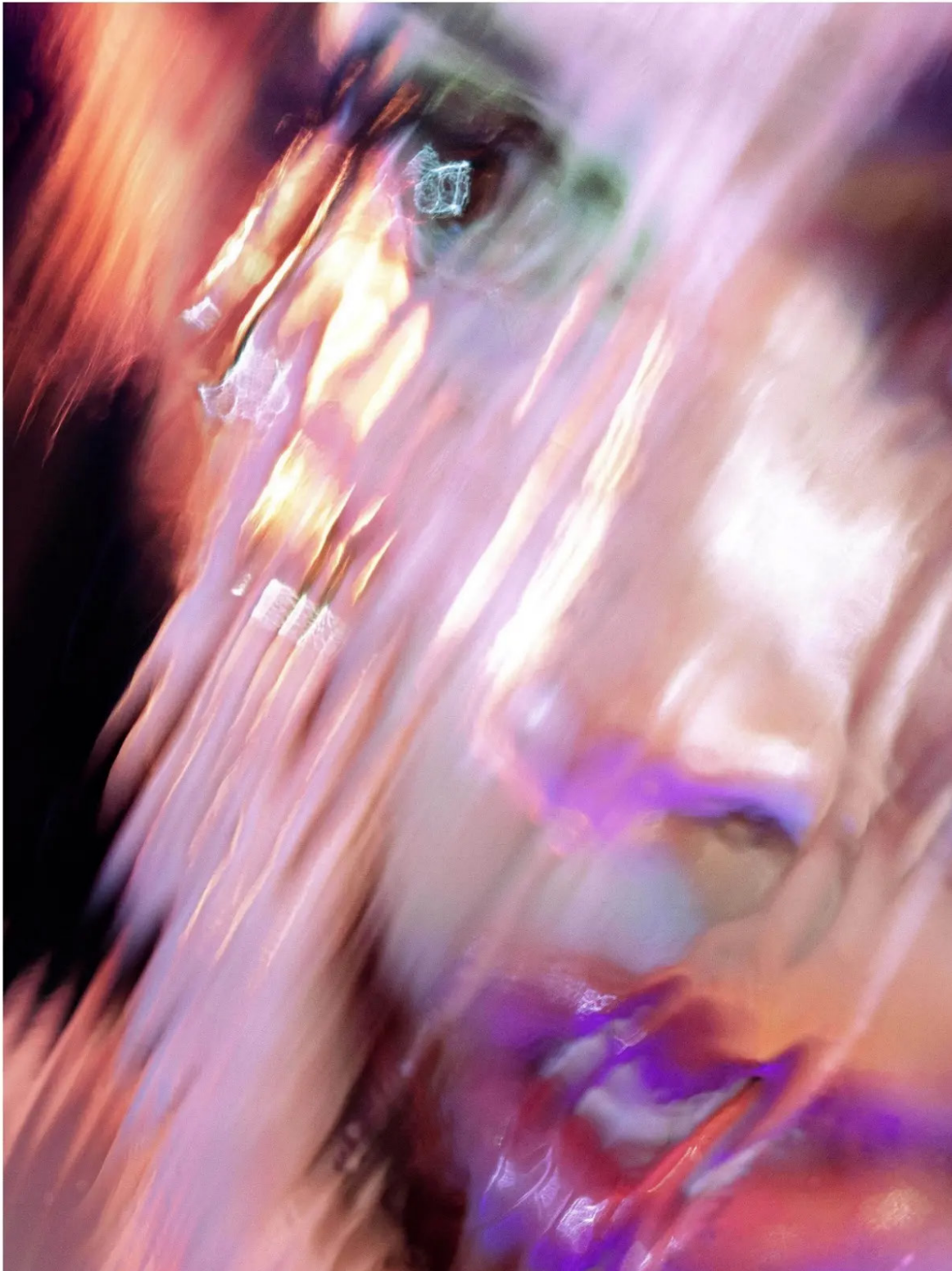
Nancy Lorenz
Gold Pour Box, 2024
Gold leaf, lacquer, gesso, on paulownia box
5 1/4 x 5 1/4 x 4 1/4 in
13.3 x 13.3 x 10.8 cm
(NLZ0232)

\$8,000



Vera Lutter
Pieter Claesz, Still Life with Herring, Wine and Bread, 1647: November 28, 2017, 2017
 unique, silver gelatin print
 11 3/4 x 15 1/2 in
 29.8 x 39.4 cm
 (VL0009)

\$12,000



Marilyn Minter
Dazed, 2022
Dye Sublimation Print
60 x 45 in (152.4 x 114.3 cm)
Framed: 61 3/4 x 46 3/4 x 2 1/4 in (156.8 x 118.7 x 5.7 cm)
Edition 5 of 5 + 2 AP
(MM3316)

\$35,000



Marilyn Minter
After Guston, #25 (Shoe), 2024
Signed, dated and titled on verso
Enamel on wood
32 x 24 x 2 inches (81.3 x 61 x 5.1 cm)
Framed: 33.5 x 25.5 x 2.6 in (85.1 x 64.8 x 6.7 cm)
(MM3324)

On Reserve



Marilyn Minter
After Guston, #18 (Shoe), 2024
Signed, dated and titled on verso
Enamel on wood
20 x 20 x 2 in (50.8 x 50.8 x 5.1 cm)
Framed: 21.5 x 21.5 x 2.6 in (54.6 x 54.6 x 6.7 cm)
(MM3325)

\$35,000



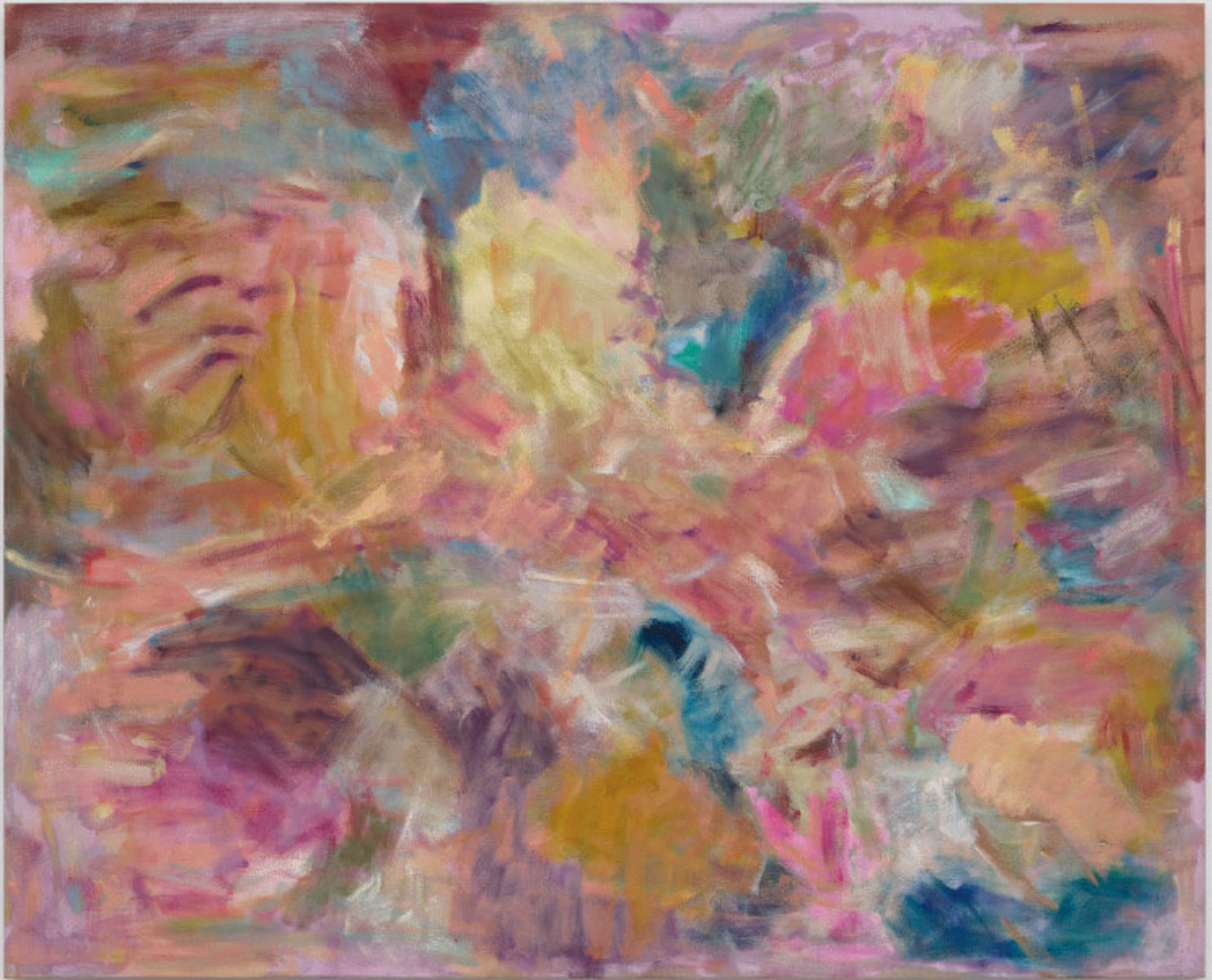
Maynard Monrow
Untitled / Quote Me, 2022
Bronze
Dimensions variable
Plaque size: 14 x 18 in
Edition 2 of 4 plus 2 AP
(MM4198)

\$38,000



Lauren Shapiro
Cascade Mini (Aura), 2026
Glazed ceramic
30 x 25 x 27 in
76.2 x 63.5 x 68.6 cm
(LSH0001)

\$18,000



Alexis Teplin
Untitled, 2025
Oil and pigment on linen
63 3/8 x 51 5/8 in
161 x 131 cm
(AT3704)

\$18,000



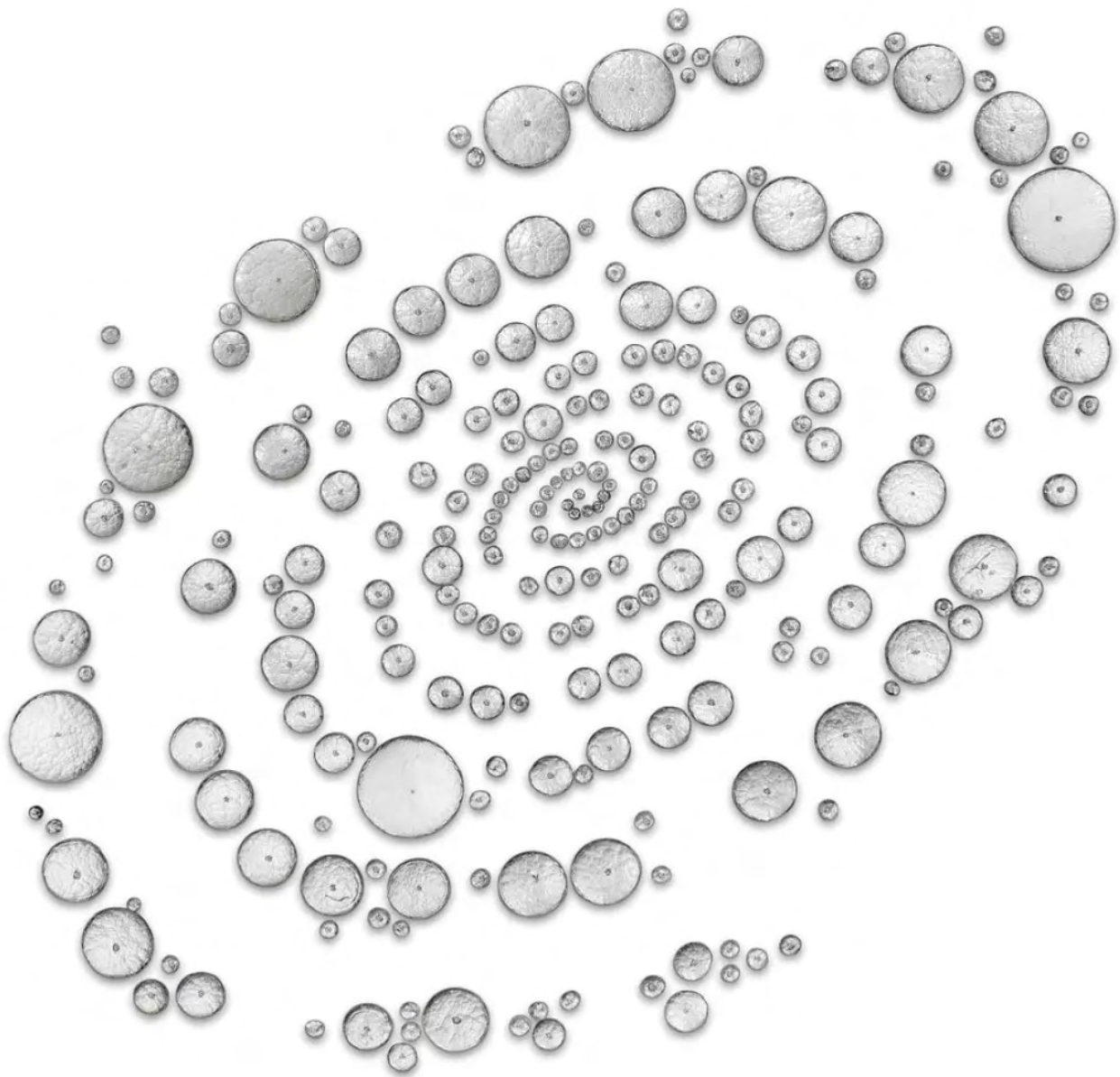
Liliane Tomasko
Spirited Matter, 2025
Acrylic and acrylic spray on linen
68 x 62 in
172.7 x 157.5 cm
(LT4160)

\$52,000



T.J. Wilcox
Taglioni's Nocturnal Dance, 2020
archival matte ink-jet on rag paper
56 x 43 in
109.2 x 142.2 cm
Edition 3 of 3 plus 1 AP
(TW4036)

\$28,000



Rob Wynne
MOONLIGHT VORTEX, 2025
Poured and mirrored glass
60 x 62 in
152.4 x 157.5 cm
(RW5831)

\$60,000



Rob Wynne
FOREVER, 2026
Poured and mirrored glass
22 x 38 in
55.9 x 96.5 cm
(RW5874)
\$30,000

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